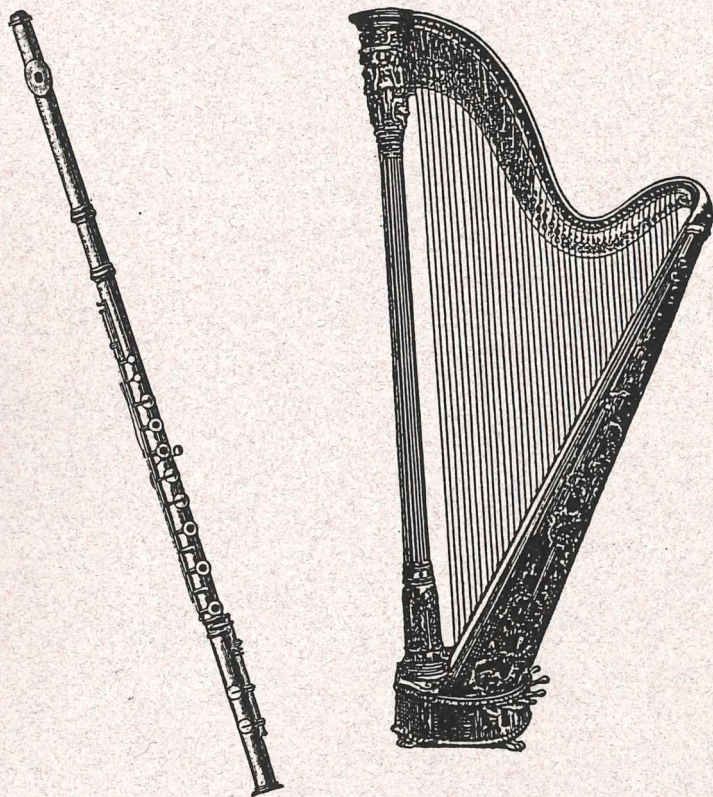


FACULTY OF MUSIC UNIVERSITY OF TORONTO

## FACULTY RECITAL SERIES

**Judy Loman, harp**  
**Nora Shulman, flute**



**Sunday, March 28, 1993**

**2 pm**

**Walter Hall - Edward Johnson Building**



## PROGRAMME

Prélude à l'après-midi d'un faune

Claude Debussy  
(1862-1918)

Sonata in G minor for Flute and Piano

Johann Sebastian Bach  
(1685-1750)

Allegro

Adagio

Allegro

Sonata for Flute and Harp

Adrian Schaposchnikov  
(1888-1928)

Andante con moto

Menuetto

Allegro molto

### \*\*\*INTERMISSION\*\*\*

Tanzmusik

Glen Buhr  
(b. 1954)

1. Prelude
2. Recitativo
3. Tanzmusik
4. Cantilê élégiaque
5. Nocturne

Interiors (World Premier)

Kimiad on Celtic Dances

1. Oye vie
2. Bal fisel
3. Kimiad



## Sonata for Flute and Harp

Adrian Schaposchnikov

Adrian Schaposchnikov was a pupil of Glazunov and Skoloff. His wide range of works include an opera, a ballet, a symphonic poem, a cello sonata, many piano pieces and songs. A Russian historian speaks of him as a "composer of romances." This is indeed a full blown romantic work based on modal themes and is technically demanding for both instruments.

Andante con moto is rhythmically complex; contrasting meters prevail. The Allegro ma non troppo evidences tremalo-type patterns in rapid figurations for the harp, and a dynamic interchange between the two instruments. The Menuetto presents a graceful melody which is embellished by both instruments. Deceptively simple in sound, the writing is extremely intricate as grace notes and leaps abound for the flute and the harp. The Allegro molto features a forceful melody in 6/8 meter. The Russian folk-song quality pervades the entire sonata, whose coda brings it to a brilliant finale.

### Glen Buhr

A composer and pianist, Glen Buhr studied composition at the University of British Columbia with Stephen Chatman and at the University of Michigan with Leslie Bassett, William Albright, and William Bolcom. He has won prizes in the CBC National Radio Competition for Young Composers (1983-84), the Italian Pro Loco Corciano competition (1985), and the American Harp Society Competition (1986).

Programmatic in content and often romantic in style, Buhr's music has been inspired by such writers as Tolkien, Joyce, and Tagore, and has been influenced by such composers as Dukas, Ravel, Schoenberg, Penderecki, and Elliott Carter. The eclectic range of his interests embraces performances as a jazz pianist and the study of the music of other cultures, especially India. Buhr composes quickly and fluently and is often praised for his attractive instrumentation, both in his large-scale orchestral compositions and in works for diverse chamber ensembles. He is a member of the Canadian League of Composers and an associate of the Canadian Music Centre.

Tanzmusik won the American Harp Society Competition for New Music and was premiered by Judy Loman in 1986 in a concert given for the American Harp Society in Pittsburg.

Interiors was commissioned by Nora Shulman and made possible through funding by the Ontario Arts Council.

Kimiad was commissioned by CBC for a performance in 1987.

## Programme Notes

### Prélude à l'Après-Midi d'un Faune

Claude Debussy

This work was inspired by Mallarmé's symbolic poem, *L'Après-midi d'un faune*. In a letter to Jean Aubry of 1910, Debussy recalls the impressions of Mallarmé:

"I used to live then in a little furnished flat in the rue de Londres... Mallarmé came in with his prophetic air and his Scotch plaid around him. After listening to it he remained silent for a long time; then said: "I didn't expect anything like that. This music draws out the emotion of my poem and gives it a warmer background than colour." And here are the lines that Mallarmé wrote on a copy of *L'Après-midi d'un faune* he sent me after the first performance:"

*Sylvan of first breath,  
If your flute was successful  
In hearing all the light  
That Debussy will play here.*

The present version for flute and piano (and later adapted to harp) derives from two sources: the earliest version, a little-known autograph particell from the estate of Alfred Cortot; and Debussy's own arrangement of the work for two pianos. The original version provides a fascinating insight into Debussy's technique of instrumentation and gives some idea of the above-mentioned difficulties encountered in producing the final score. It differs from the score in some important details, most notably in the instrumental distribution of the melodic line. In the original version a significantly greater proportion of the melodic material was allocated to the flute than in the final orchestral version. The second source, Debussy's arrangement for two pianos, also diverges significantly from the orchestral version, above all in questions of dynamics. The flute part of this edition is based on the earliest version; unless explicitly notated to the contrary, all the material of the melodic part was originally given by Debussy to the flute. The harp part derives largely from the two-piano version.



## Today's Artists

**Judy Loman** is a graduate of the Curtis Institute of Music, where she studied with the celebrated harpist, Carlos Salzedo. She has been Principal harpist with the Toronto Symphony since 1960, and has appeared as a soloist with the Toronto Symphony in Canada, the United States, and Europe.

Ms. Loman's performances are heard frequently on CBC Radio and she has recorded for RCA, Columbia, CBC, Centre Disc, Aquitaine, and Marquis Records. Her playing has been featured in two films by Rhombus Media, presented by the CBC and TV Ontario. She is a recipient of Canada's Juno Award for best classical recording, and the Canada Council's Grand Prix du Disc.

In addition to performances of traditional harp repertoire, Ms. Loman has commissioned several new works for the harp by Canada's foremost composers. She has introduced these compositions world wide by her recordings and in solo recitals throughout North America, Europe, Israel and Japan.

Ms. Loman is Professor of Harp at the University of Toronto, Associate Professor of Harp, McGill University, and a member of the faculty at the Royal Conservatory of Music. She has established a summer Harp School in Fenelon Falls, Ontario, and often adjudicates at International Competitions such as The International Harp Contest of Israel and the USA International Harp Competition.

**Nora Shulman**, Principal Flute of the Toronto Symphony since 1986, first joined the orchestra in 1974 as Associate Principal Flute. A native of Los Angeles, California, she graduated from California State University at Northridge with a B.A. magna cum laude. Her principal teachers have included Louise Di Tullio, Luella Howard, Sheridan Stokes and William Bennett. Miss Shulman has been an Associate Fellow at the Berkshire Music Center in Tanglewood, Co-Principal Flute of the Aspen Chamber Symphony at the Aspen Music Festival and for two years held the post of Second Flute with the Denver Symphony. She has performed with The Toronto Symphony, the Chamber Players of Toronto, the CJRT Orchestra and with orchestras throughout Ontario, as well as on the CBC Radio network in solo and chamber work. She has also appeared on the Faculty Artists Series at the University of Toronto, the Guelph Spring Festival and was featured as soloist on the Toronto Symphony's Canadian Odyssey tour. With harpist Judy Loman she recorded the Mozart Flute and Harp Concerto for the CBC. Most recently she and Miss Loman premiered the Glen Buhr *Double Concerto* with the Toronto Symphony. The Concerto will also be premiered in the United States in the spring of 1993 and with the National Arts Centre Orchestra in the fall of 1993. Miss Shulman is Adjunct Associate Professor at the Faculty of Music, University of Toronto.



**\*\*\*The Last in a Series\*\*\***

**Faculty Artists Series**

A special concert featuring recent graduates of the  
Faculty of Music including Willie Wiebe, guitar,  
Katerina Papadolias, soprano, Sorim O, piano  
and Xiao Grabke, violin

**April 2, 1993, 8pm Walter Hall**

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This performance will be broadcast  
by CJRT 91.1 FM  
on  
Sunday, April 18 at 7 pm

